



And
Still
in
the
Basement

Fall Program Guide

Letter from the General Manager

Greetings once again, intrepid listeners. As I write this letter, "In-A-Gadda-Da-Vida" (one of those songs to put on when you have nothing else pulled) is coming out over the air, there's a Foxy album on the desk next to me, elsewhere in the station someone is listening to the Swallow "Blow" CD, and I'm trying to decide what to play on my show from that shipment of New Albion releases we just recieved. Ah, diversity. The one thing that hasn't changed in WRUW's twenty-five years is change. Plus ca change, plus c'est la meme chose, or however that goes. Where else could you hear Industrial, Folk, Blues, Reggae, Rock (for lack of a better term), Tekno (pick your own spelling), Ska, and myriad other things all in twenty-four hours? (Well, aside from our neighbors on the left end of the dial.)

You'll notice a few changes in the Fall line-up, par for the course. Fitting seventy people into 168 hours isn't easy. But it's done with the goal of giving you listeners the maximum in diversity. Tune in and experiment. Read those oh-so-descriptive show descriptions. Try it, you'll like it. "Forward in all directions," as 3 Mustaphas 3 would say.

What's the news down here? Lots of stuff you really wouldn't care about. Like we have a fax machine now, but we dropped it a month after we got it and now it won't send. Like we don't have a recording cart machine, so you don't get to hear lots of new promotional announcements (we have ordered a new one). Studio-A-Rama #12 went quite well, as you know, because you were there. Check out the photo spread elsewhere in this guide. We raised over \$20,000 in our

telethon last spring- thank you! All that money goes to improve us (Remember that shipment of New Albion releases I mentioned? Donations paid for it.)- currently we're looking to buy a new on-air console, which will cut down on all that white noise that keeps cropping up in our signal.

I think I've rambled enough for now. I'd mention what you'll find elsewhere in this guide, but you'll find out soon enough. And that's our philosophy here at WRUW: let the listener explore. We provide the alternatives, you just gotta tune in!

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WRUW

Fall 1992 Program Guide

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General Manager	Ben Winter
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Asst. Program Director	Steve Hunder
Music Director	Wade Tolleson
Public Affairs Director	Brian Davis
Business Manager	Kristin Dunkle
Underwriting Directors	Laura Gelfand
	Sam Souccar
Production Directors	Allen Gittelson
	Joe Riznar
Training Director	David Caban
Public Service Directors	Neal Filsinger
	Josette Farah
Concert Promotions	Crys Gee
Alumni Director	Dave Newman
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Live Music Coordinators	Marty Gulaian
	Ken Nose
Technical Director	Chuck Poulton
Technical Staff	Jacob DeGlopper
	Ken Nose
	Kevin Nose
	Jerry Szoka
Station Advisor	P.G. Lind
Chief Engineer	Phil Way

WRUW-FM is the student run radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music and programs of community interest.

This program guide was compiled by Laura Gelfand, Chris Hill, Rich Lowe, Sam Souccar, and Ben Winter. Cover by Rich Skellen. Printed by P.M. Graphics. The circulation is 5,000 copies. Everything within is copyright (c) 1992 by WRUW-FM, Case Western Reserve University.

Underwriters

Art Etc.

700 St. Clair Ave.

Barking Spider

11310 Juniper Rd.

Big Fun

1827 Coventry Rd

Body Language

3291 West 115th St.

Club Body Center

1448 West 32nd St.

Club Isabella

2025 Abington Rd.

Gifts of Athena

2199 Lee Rd.

The Improvisation

2000 Sycamore St.

Metropolis Nightclub

2325 Elm St.

Mind, Body, and Soul

P.O. Box 23042

Record Revolution

1832 Coventry

Smart Bar

1575 Merwin Ave.

Daniel Stys, Inc.

5904 Fleet Ave.

These businesses have each provided financial support to one or more WRUW programs. We thank them for their support, and urge our listeners to do the same when doing business with these establishments.

If you or your business is interested in underwriting a WRUW program, please contact Laura Gelfand or Sam Souccar, WRUW's underwriting directors. Our business number is 368-2207.

If you or your business is interested in advertising in future issues of WRUW's program guide, please contact Laura or Sam as above.

Twenty Five Years. . . And Still in the Basement

Marla Kammer

Being in the basement is one of the few things that has remained the same in the past 25 years here at WRUW. Although we haven't moved up in location, we have elevated station quality, broadcasting, and community service.

Many of the improvements WRUW has made in the past 25 years are a result of the advancements in technology that have occurred in the past 25 years. We started out on February 26th, 1967 as a monophonic 10 watt FM station, which just about covered University Circle, and used telephone wires to carry our signal to the transmitter. A switch to stereo broadcasting in 1974, an increase to 1000 watts in 1980, and a microwave link to our transmitter in 1987 have expanded our range to over a million listeners in the Greater Cleveland area, stretching from Avon Lake to Mentor (not to mention thousands of fish in Lake Erie that tune us in regularly). We've even had reports of being heard in lower Ontario. The microwave link has improved the sound quality of broadcasting and diminished the number of technical difficulties that occur when dealing with the phone company.

Early on, programmers did not have many options for their shows. Of course, musical freedom existed, yet it was limited by a small library and only two turntables. We now have a vast array of options that give programmers the chance to add much variety to their shows. Today, that library has engulfed almost the entire basement with over 80,000 items in almost every format and style -- and still growing.

No longer does the programmer have to rely on only two turntables. CD players, Digital Audio Tapes, cassette decks, cart machines and, of course, the turntables flood the cramped space of the air studio. Time displays and programming songs prevent miscues and missed segues (at least they're supposed to). An updated telephone system enables more interviews and phone-in shows to be broadcast, and if the interview or performance can't be aired live, it can be recorded using digital audio tape. All these new technologies lead to a better sounding and more creative show, which is why you tune us in in the first place.

WRUW-FM has grown up in attitude and purpose over 25 years. When we first came on the air the audience was much smaller and more college-oriented. The emphasis has since shifted to being more

community oriented, offering a wide variety of programming relative to you, our listening audience. The eccentricities of college radio still exist, yet more shows are geared for a particular audience, whether it be jazz, folk, international or dance. Nationally syndicated and locally produced public affairs shows are now more innovative, offering a wide variety of topics including women's issues, live talk shows, and radio drama.

We've even improved our service to the community by offering free concerts. Studio-A-Rama celebrated its 12th anniversary of providing a festival of live music free to our listeners. In 1990, we began a new tradition with the establishment of the Folk and International Festival, another all day event providing free live entertainment. Plans are even being tossed around for a Rave-A-Rama, an all day dance-oriented festival featuring DJs and live acts, to take place in the spring of 1993.

The one thing that has remained the same over the past 25 years is the purpose of WRUW. We are available 24 hours a day, 7 days a week to provide a service that might not otherwise be found in the community. Through our diversity of music, public affairs, and live performance shows, we've been able to improve our station quality, broadcasting and community service over the past 25 years. We hope to continue to expand its purpose and services to the community for at least another 25 years.

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Call or stop in sometime ya hear?

Reporting Live from Euclid Avenue. . . May 4, 1970

Art Ellis

Protests against the war in Vietnam were sweeping campuses across the country in the spring of 1970 and many Case Western Reserve University students were quick to add their support to the movement. Despite the popular chant of the times that "the revolution will not be televised," the "student revolution" at CWRU was indeed broadcast - often live - on WRUW.

Two weeks of ambitious news coverage began on a Saturday night in early May when a group of students occupied Yost hall to protest the presence of R.O.T.C. on campus. Student leaders and campus security officers guarded access to the building, but WRUW crews were allowed in to broadcast live interviews with the protesters and reactions from college deans.

Monday, May 4th, WRUW broadcast live from a rally held outside Strosacker Auditorium to encourage university action against the war. As first reports of the killings at Kent State came over the air, the news was passed to student leaders who announced the

events to the shocked crowd. A group of students later decided to block Euclid Avenue, and WRUW set up remote teams at several locations on campus to cover the events.

Jeff Secunda, Steve Levitan, and I hopped into Jeff's van with mikes, mixer, and yards of cable, and headed for Baker Building. Anxious Cleveland police already lined the street but our WRUW ID cards got us through. We quickly hooked up to our dedicated phone line in Baker, and began to broadcast reports from the scene. Station Manager Dave Fracht anchored the broadcast from the control room at the station.

WRUW's listeners eavesdropped on negotiations between students and police in the middle of Euclid Avenue, and were the first to learn that students had decided to voluntarily clear the street. They also heard tense descriptions as police mounted units moved in to hurry students from Euclid Avenue and listened to Howard Sacks describe the scene from the second floor of Thwing Hall as horses charged across the lawn and windows shattered below him.

That evening, WRUW conveyed the dramatically changing mood as hundreds joined a candlelight memorial march across the campus. Bob Rubinstein captured the emotional scene from his post atop Mather Building, as the Church of the Covenant bells tolled grimly in the background.

WRUW's live coverage continued Tuesday at a mass meeting held to call for a campus strike. The Faculty Senate went into closed session to debate the status of

R.O.T.C. and to consider proposals for an early end to the semester. WRUW was permitted to broadcast the meeting live, and I'm sure the station had a record-breaking audience that evening as students waited to find out if they would have to take finals. (they became optional)

WRUW's coverage continued through the end of the semester, as student strike committees organized teach-ins and protests. With a few mikes and those invaluable alligator clips we were able to broadcast from anywhere on campus with little notice. The station even became a clearinghouse for news from other campuses around the country.

In 1970, WRUW had a ten watt signal with an all student staff programming an eclectic music and public affairs schedule for an admittedly small campus audience. But for the brief period of the student protests, WRUW became the news medium of choice at the university. Students, faculty, and staff tuned in for the latest bulletins. The administration relied on the station to get the news out and eliminate rumors during a very tense two week period.

If I listened to the tapes today, the broadcast might well sound amateurish. I'm not sure if any member of our enthusiastic staff had completed a journalism course, but we somehow knew what great radio is all about. We simply turned on our mikes, described what we saw and invited others to speak their minds. It was an unforgettable time for WRUW.

In 1970, the author was tape librarian and a music programmer for WRUW. Today he is associate director of public information for WHYY TV/FM in Philadelphia.

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Return of Cool Band Names

Joe Riznar

Yeah, they talked me into it. As you may recall, I wrote articles listing some interesting band names back in the Fall 1987 and Fall 1988 WRUW Program Guides. In the meantime, I ignored the issue except when I noticed a really good name. But I lost all my old lists and never compiled any new ones. But I started flipping through some reference books and playlists from my old shows. I was surprised how intensely I got into it once again. So now I'm ready to unleash my 25th Anniversary list of 25 "Best band names I can come up with". Some of them made the list by being supercool or supermysterious, some were just silly, and others just sounded good, filled with gorgeous alliteration or a chunky rhythm or something else of linguistic interest:

African Head Charge
Anthrax
Any 3 Initials
Ballet Mechanique
Ballistic Kisses
Batz Without Flesh
Biting Tongues
Jennifer Blowdryer
Boy Dirt Car
Broken Yoyo
Cathedral of Tears
Cement Trampoline
Controlled Bleeding
Destroy All Monsters
Dislocation Dance
Einstein's Riceboys
Fini Tribe
Food for Feet
Fragrant Moth
Gelatinous Citizen
Industrial Teepee
Insulin Reaction
Johnny and the Jumper Cables
Johnny Hates Jazz
Liquid Hippos
Obsequious Cheesecake
Observers Observing Observables
Primitive Calculators

Squat Thrust
Strawberry Switchblade
Stinky Toys
3-D Invisibles
3 Mustaphas 3
Tools You Can Trust

Tripod Jimmie
Throwing Muses
Trixy and the Testones
Vanilla Trainwreck
Wooden Igloo
Yip Yip Coyote

ALWAYS ON A SUNDAY

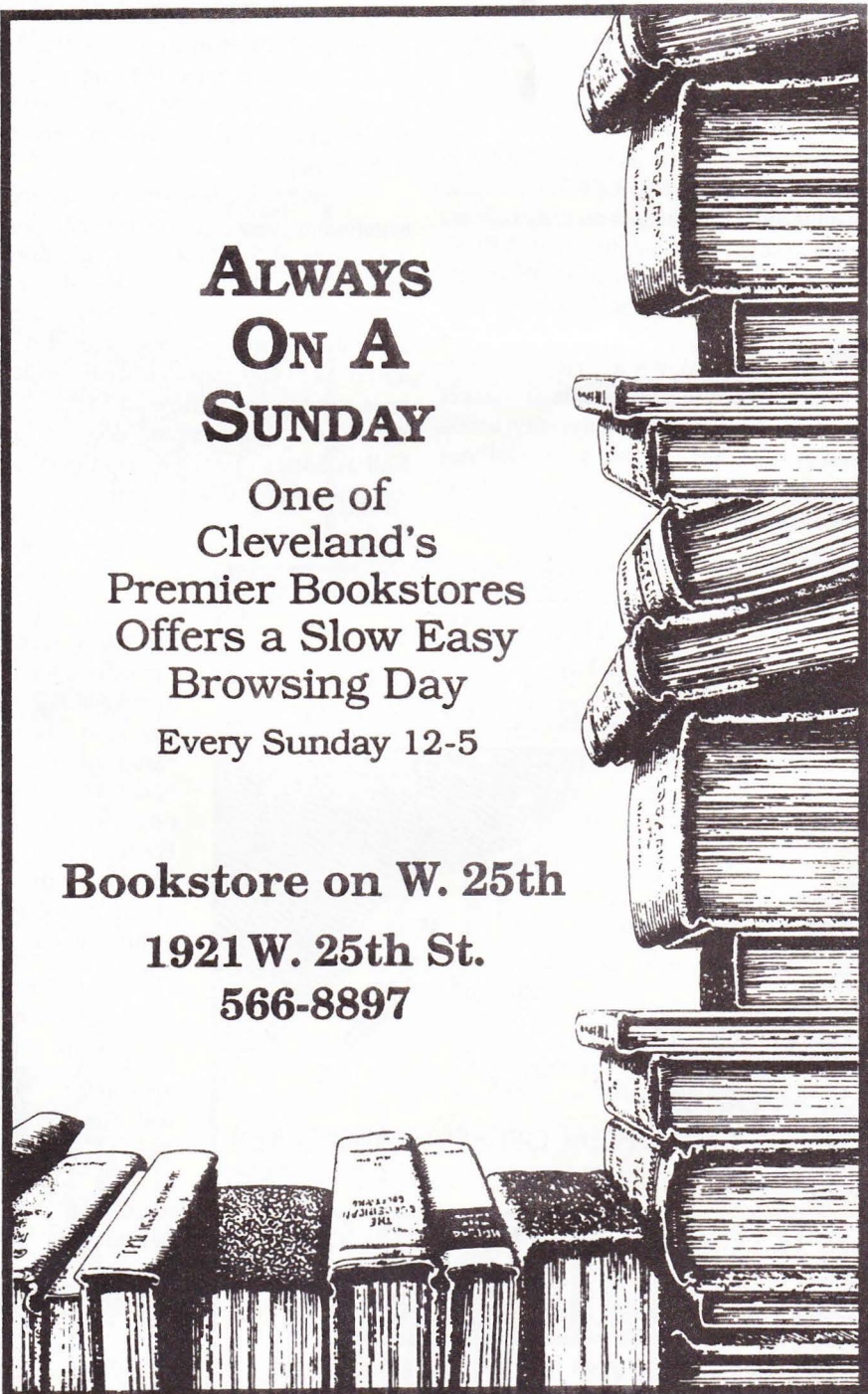
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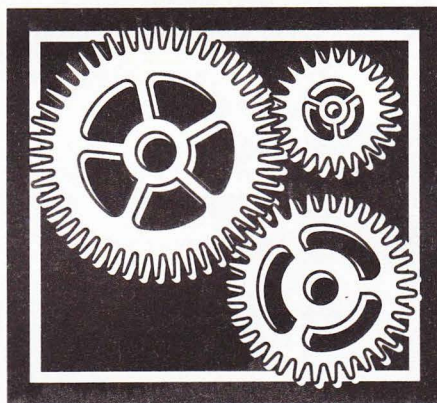
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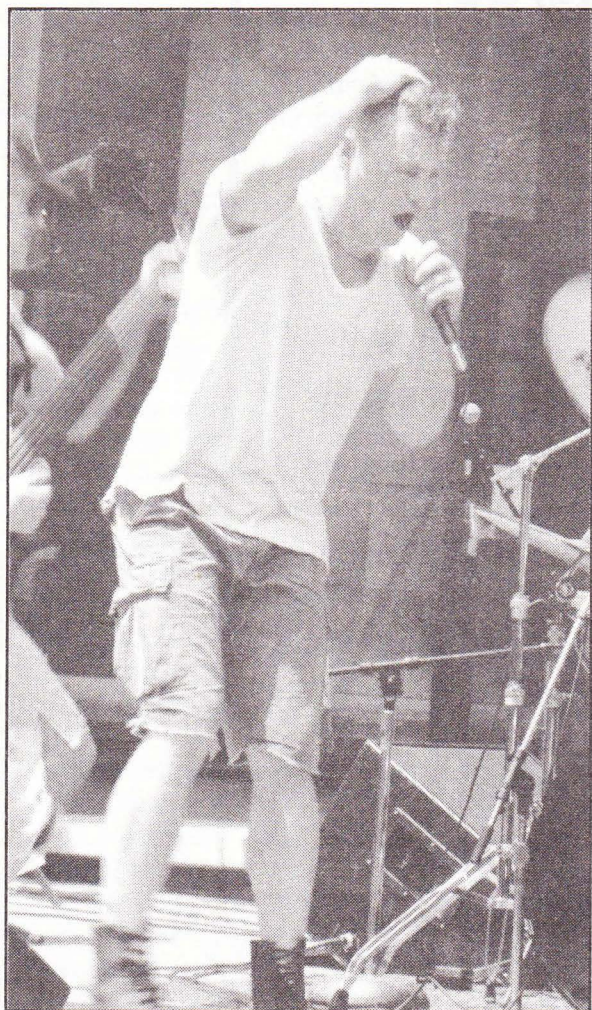
2325 Elm Street, 241-4007



(Above, L-R) Ken Blaze and Peter Ahn of *The Unknown*. Photo by Eric Richardson.

In Performance:

Preferable Sect
 The Unknown
 Circle of Willis
 Screwtractor
 Beatnik Termites
 Bluto's Revenge
 Four Coyotes
 The Rest
 Unrest



(Above) Carl Cucuzza of *Preferable Sect* at Studio-A-Rama 1992. Photo by David C. Caban.

STUDIO-A-RAMA 1992 In Review



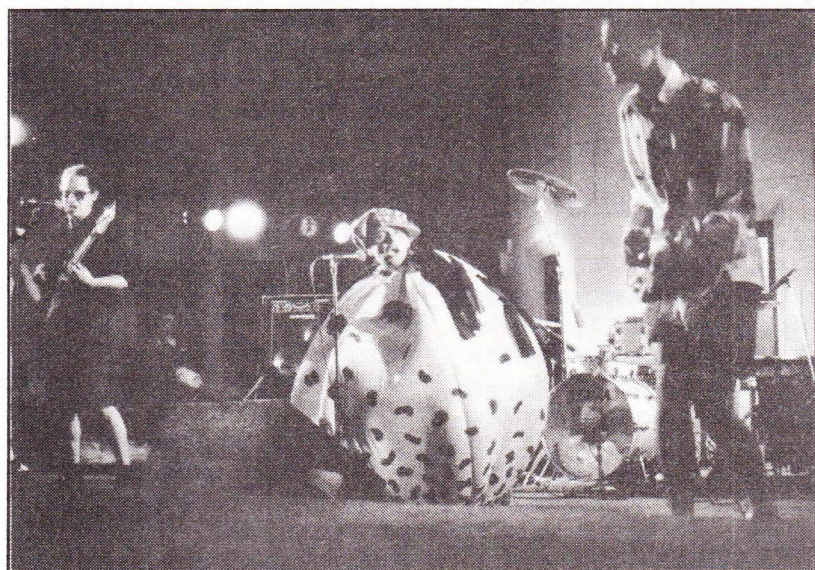
(Above) Sample of the Studio-A-Rama 1992 crowd in attendance. Photo by Eric Richardson.



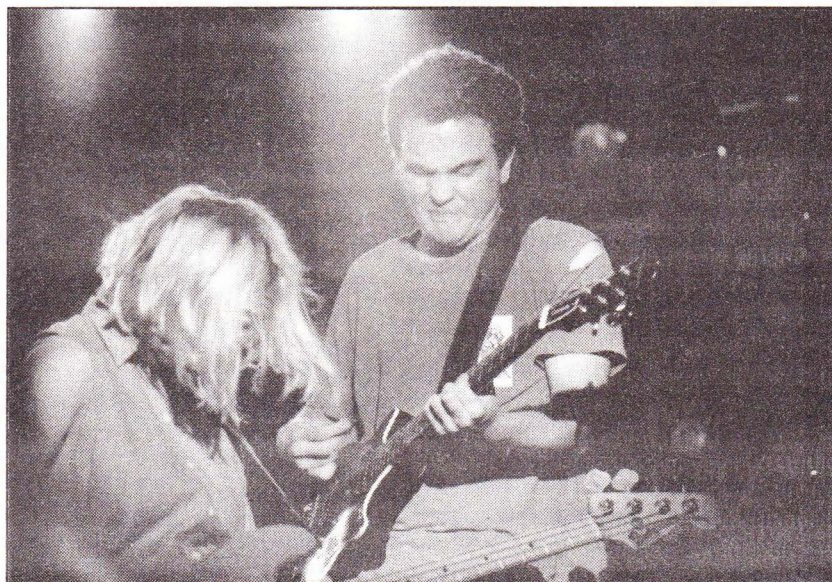
(Above L-R) Victor Lewis and Mark Kae of *Screwtractor* at Studio-A-Rama 1992. Photo by Eric Richardson.



(Above) On stage with Tim Tobias of *4 Coyotes* at Studio-A-Rama 1992. Photo by David C. Caban.



(Above, L-R) Mike Zubal, Skippy "Word" Prometheus, and Tom Zubal of *The Rest* in their opening song at Studio-A-Rama 1992. Photo by David C. Caban.



(Below, L-R) Bridget Cross and Mark Robinson of *Unrest*, Studio-A-Rama headliners for 1992. Photo by David C. Caban.

Program Descriptions

Sunday

2:00am *The Rhythm and Rhyme Bank* **Mad Money Mike**

A show that brings out the ultimate in the urban club-style experience. The show also features "back in the day" rhythms and rhymes to reminisce to. The music will have your head constantly bobbing as your ears absorb the new flavor. The technique is like nothing you have ever witnessed.

5:00am *Better Late Than Never* **Bill Dimmock**

Cleveland's coolest jazz scene. Check it out 5-8am every Sunday. All requests attempted, 'cause this is the show that plays what you want to hear.

8:00am *Nuclear Ecstasy* **Sue**

New releases; new age; avant-classical; jazz; folk; international music.

10:00am *The Blue Guitar* **Marty G.**

Sunday morning gray sky rainy day music.

12:00pm *Sunday Matinee* **David Caban**

The best, worst, and everything in-between from Broadway and Hollywood. Plenty of old classics mixed with current hits in a "revue" format. Even an intermission!! Go to the theater every week without leaving your home -- join us for Sunday Matinee every week.

2:00pm *White Boy Lost In the Blues* **Chuck**

"What's the matter?" The blues got you. You get up and set on the side of your bed in the mornin'. You may have a sister and brother mother and father around, but you don't want no talk out of 'em. What's the matter? The blues got you. Well go and put your feet under the table, look down at your plate, got everything you want to eat, but you shake your head, you get up. You say, 'Lawd, I can't eat and I can't sleep.' What's the matter? The Blues got you! Wanna talk to you!"

5:00pm *Steaming Goatees* **Steve Hunder**

Jazz music that grabs the jugular and hauls the soul to higher levels.

7:00pm *Definitely Downtown* **Don Sebian**

Early Sunday evening jazz: Hard Bop to Avante Garde. Blakey, Mingus, McLean, Monk, Silver, Henderson, Ornette, Socphy, Morgan, Jordan, Shorter, Adams, Pullen, Threadgill, Aec, Getz, Gordon, Scofield, Fisell, Weston, Ibrahim, Murray, Clark, Mobley, Holland, Lacy, Waldron, Zorn, Griffin, Wynton, Branford, Syani, Carter, WSQ, DeJohnette, Bley, Berne, Previte, Coltrane, Jarrett, et al.

9:00pm *Trespassers W* **Peter Risser**

Somewhere Between Noise and New Age. Electronic, Computer, Classical and Avant Garde music.

11:00pm *Word Jazz* **Ken Nordine**

11:30pm *MUSIC* **Sean Carney** NET WT 2.5 HOURS

Monday

2:00am *One Brother in the BASSment* **Steven St. James** Techno for everybody and their MaMa!!

5:00am *Phallic Cymbals* **Mark Parsons** Your guess is as good as mine.

7:00am *Recurring Transmissions* **Jen Sed** Thrashed out industrial; those odd burning sounds; cranky noises and other early morning sounds to climb the walls to.

9:00am *Septic Tank* **Jim Raishart** Drink this water, bastard!

11:30am *The Law Show*

12:00pm *Picking the Corpse Clean* **Diana**

Come scrape the corpse with me every Monday! (corpse = that body of forgotten music.)

2:00pm *Dim the Lights, Chill the Ham* **Mark Schoenenberger**

New alternative and jazz music. Not cancer causing. Old alternative and jazzy music. Removes nasty stains. Zydeco, Old Country, and International music, anything requested will be played. Will make no references to George Brett or the Kansas City Royals organization.

5:00pm *Rockability* **Colleen**

Cowboys. Guns. Trains. Cars. Booze 'N Babes. For the best in 50's rockabilly, rockabilly revival, psychobilly, cowpunk, houserockin' and jumpin' blues.

7:00pm *Just Chillin'*

7:30pm *The Wax Museum* **Dave Brown**

Ever wonder what WRUW music would have sounded like in the 50's and early 60's? The Wax Museum does just that. The rarest in 50's rock & roll and rhythm & blues can be heard.

10:00pm *The Greg Holtz Show* **Greg Holtz**

"The Greg Holtz Show -- polkas, waltzes, obeveks, community news.. an hour of nationalities radio programming at its best."

11:00pm *Sirens* **Miki**

It may be International, Folk, Classical, Experimental, Alternative, Modern, or anything- because musicians are sometimes women.

Tuesday

2:00am *Greasy Kid's Stuff*

Ace
F*CK*NG HOSTILE and HOTTER THAN HELL!!!
Hard Rock and Heavy Metal that will wake the dead.

7:00am Young Black Male
Chris Hill
"Livin' in the 1990's"
"What's a Bro to Do?"

9:00am Momwaves
Mom
A tasty blend of the best psychedelia, punk, and post punk with comedy, classical, jazz, and new material

11:30am Waves of Turkiye

12:00pm Cheezy Disco
Marla
"...I can feel another rush coming on .. Feel it in my body all night long.." Hardcore breakbeat- , mostly British techno, some house, some trance, even some guitar. Feel it through your body all day long...

2:00 pm London Calling
Melisa K.
My show will be composed primarily of music from the British Top 40 and the 'Indie' Top 10. In addition I will play new releases from all countries and do occasional interviews with British bands.

5:00pm Retun of the Prodigal Daughter
Kristin
Mix folk, light rock, roots rock, country, Celtic and International. Mash well with fork, season with women's interests, chill well. Fry in leftism. Serve in pita pockets with vegetables and tahini sauce. I call it Folk Music & Falafel.

7:00pm Next 200 Years

7:30pm Your Johnsons Hanging Out
Max and Slim Johnson
You kill time by radio hot flashes, featuring a contorted euphony of roughage, interviews, sound art, comedy, counter subculture, basement radio, philosophy, weather and traffic reports, guests, music, and the telephone. Watch this space- it is different every week because we found it in the couch. Sit back and relax with a cranium milkshake turn your head and cough. Rashberry, Phlegm, Vasectomies, and Squelch. Don't just sit there. Listener input encouraged. Absolut Rubbish.

10:00pm Chuckles With/Without Chuck

Chuck and Glenn
It's comedy, what can I say? Chuckles has been the pillar of Tuesday nights for years, providing listeners with the well needed chuckle for overcoming lifes offerings of stress. If more people listened to comedy the world would achieve world peace, the environment would be safe, and Bush would be out of office. In a nutshell, "Chuckles with..." is the key to global harmony.

11:00pm A Nietzsche Trigger Finger Ronk
Hey you! Yeah you! Do you willingly blow your rent money on beer, pot and tavern shows? Are you among the enlightened ones who understand that LOLLAPALOOZA is about as underground as Catholicism and as innovative as corn flakes? Well good for you! Just Remember-- in ten years or so, you might be even more jaded than you are today, SO LIVE IT UP NOW, MAAAAAN!

Wednesday

2:00am The Rat's Nest
Kevin Roll
The Rat's Nest features the latest and greatest in industrial hard rock, rap, and techno music. The second half of the show is devoted to an open talk show. This is the public's chance to call in and discuss the controversial issues of the day.

5:00am Up Too Early, Even for Birds
Coleman Burditt
Heavy Metal, Punk, Goofy Tunes who knows what else I'll pull out at 5am?

7:00am Deathrace 2000
Joe Banks
Joe Banks grinds your gears with the latest in new music, from the explosively hip and cool to the dangerously independent and obscure. Hear occasional bolt-blowing sneak previews on upcoming releases. Guaranteed to crush your torso with new bands you'll be listening to rabidly in the months ahead. New music for your last decade.

9:00am Everything's Got to Change
Victoria Korosi
Featuring fun random sounds dug from the far reaches of the WRUW record library, including jazz, folk, blues, bluegrass, international folk & pop, tortured chamber music, industrial noise and maybe a few

things better left forgotten.

11:30am 51 Percent

12:00pm The Next Step
Bob Hetzel
Old stuff, new stuff, borrowed stuff, blue stuff. Humorous rock, folk, blues, and anything else I can think of. Your requests needed, inquire within. Occasional guests. Have you ever been mellow? Did you ever try? Wisdom where applicable. Void where prohibited.

3:00pm Larryrama
Larry Collins
Between the Cracks.

5:00pm Allergic to the Mainstream
Josette
A Rainbow of Womyn's Music

7:00pm Gaywaves
Gaywaves has broadcast news, commentary, interviews, community events, and music to the lesbian, gay and bisexual community of Greater Cleveland for over ten years. Featured segments include Jerry Szoka's Community Calender, Josettes's bi-weekly Womenscope calendar of womens' events, John DuAne's Couch Potato Report of commentary on the gay communitiy's portrayal in the media and news of upcoming programs of interest to the gay and gay-friendly community and of course Scott Bibs' inimitable news reports and interviews.

7:30pm Sympatric Syncytium
Ben
Go look it up.

10:00pm Global Taxi
Laura M
Focus: new international music; as well as rock. Try it; you'll luuuuv it.

11:00pm FMT
Rich Skellen
Other than those included in other categories of market-oriented, public-comprehensive, academically-elite, private-entrepreneurial leadership in expanding areas.

Thursday

2:00am The Path
John 'Flash' Gordon
An exploration of music in many forms including Jazz, Classical, International, and

time	sunday	monday	tuesday
2:00am <>			
3:00am <>	Mike Foster (Mad Money) Rhythm & Rhyme Bank	Steven St. James One Brother in the BASS-ment	
4:00am <>			Ace Greasy Kids' Stuff
5:00am <>			
6:00am <>	Bill Dimmock Better Late Than Never	Mark Parsons Phallic Cymbals	
7:00am <>		Jen Sed Recurring Transmissions	Chris Hill Young Black Male Real Rap
8:00am <>	Sue Nuclear Ecstasy New Releases		
9:00am <>		Jim Raishart Septic Tank Filtth	Mom Momwaves Mixed Picks
10:00am <>	Marty Gulaian The Blue Guitar Not Blues		
11:00am <>		The Law Show	Waves of Turkiye
12:00pm <>	David Caban Sunday Matinee Musicals	Diana Picking the Corpse Clean	Marla Cheezy Disco Breakbeat/Techno/Trance
1:00pm <>			
2:00pm <>			
3:00pm <>	Chuck White Boy Lost In the Blues	Mark Schoenberger Dim the Lights, Chill the Ham	Melisa K. London Calling British Pop/Indie Top 10
4:00pm <>			
5:00pm <>			Kristin Return of the Prodigal Daughter Folk Music & Falafel
6:00pm <>	Steve Hunder Steaming Goatees Sick, Twisted Jazz	Colleen Rockability	
7:00pm <>		Just Chillin'	Next 200 Years
8:00pm <>	Don Sebian Definitely Downtown Jazz		Max and Slim Johnson Your Johnsons Hanging Out Variety
9:00pm <>		Dave Brown The Wax Museum Moldies & Dusty Discs	
10:00pm <>	Peter Risser Tresspassers W Un		Chuckles w/ Chuck
11:00pm <>		Greg Holtz	
12:00am <>	Ken Nordine		
12:00am <>			Ron Kretsch A Nietzsche Trigger Finger I Love You
1:00am <>	Music Net Wt 2.5 Hours	Miki Sirens	
2:00am <>			

Fall, 199

wednesday	thursday	friday	saturday
Rat Rat's Nest Industrial/Talk	John 'Flash' Gordon The Path	Black Scorpio Black Scorpio Show	Neal Dare Waves Attack Electronics
Coleman Burditt Up Too Early, Even for Birds	Ron Cass The Show With No Name	Nadia Somebody Stole My Pants	
Machine Gun Joe Deathrace 2000 New Music for your Last Decade	Gary Rozak Polka Changed My Life Today	Cousin Seth Wilson Paramedia & Other Parking Places	Wade diversified inc. Freeform
Victoria Korosi Everything's Got to Change	Rob McCracken Nowhere Fast	Frida Live for Today Ethnic	Finnegan's Wake
51 Percent	Bumbly Pool	Voices of Our World	Jimmie Wilson Roll Away the Dew Country & Folk
Bob Hetzel The Next Step	Dan Alt Anything but Pachelbel Real Oldies	Prince Straight to the Head	Annie & Tom Damn Right I've Got the Blues
			Live From Cleveland
Larryrama	Laura Discount Diabolism	Crys Restrained Psychosis Songs from the Reagan Years	Rich Lowe Night of the Living Dread - Reggae -
Josette Allergic to the Mainstream The Womyns Thing	Ileana For Your Raging Fetish	Sam tHE tRIPP X-Tatic	Scott Larson That's How I Escaped My Certain Fate Psychotronic
Gaywaves	Upheaval/Pacifica	Radio Works	Harold Henderson Lost in Thought and Tobacco
Ben Sympatric Syncytium Synedachic	Cousin Dave Wilson When the Roses Bloom Again Country Roots & Branches	Joe Riznar Your Favorite Rebellion A-Rockin' & A- Reelin'	
Global Taxi	Local Anesthetic		Jerry Szoka Beat of the Night tekno/house/hi-nrg
Rich FMT like sand	Martin J. Drabik N Expect Nothing	Jim Szabo Down by the Cuyahoga Midnight Jazz Calendar	Robert Cvetichan The Gospel According to the Pope

as well as older influential music.

5:00am *The Show With No Name*

Ron Cass

I start by playing modern classical and 'space music' usually. Next comes the hasher stuff, e.g. industrial. Then a set of Blues and Zydeco (when we have it) & interviews. Finally the new rock. Each set goes about 20-30 minutes. I also mix in the occasional comedy track.

7:00am *Polka Changed My Life Today*

Gary Rozak

The non-standard polka show. Traditional Eastern European polkas fused with up beat ethno- dance diversity that includes Tex-Mex, Cajun-Zydeco and new wave. If you hate polka music, you might like the show.

9:00am *Nowhere Fast*

Rob McCracken

If you can't have Heaven, get your own piece of Hell!

11:30am *Bumbly Pool*

12:00pm *Anything but Pachelbel*

Dan Alt

Head-Banging, Kick-Butt Classical music with a difference! Eclectic, TONAL stuff. And best of all, nobody says the P-word!

2:00pm *Discount Diabolism*

Laura Gelfand

A musically pious mix for the angry pagan in all of us.

5:00pm *For Your Raging Fetish*

Ileana

Rock, Grungy, Punk-Type stuff to get the revolution moving. Sometimes, anger still reigns. What's wrong with a little distortion? Then, a cool down with early 80's. All just to soothe your raging fetish.

7:00pm *Upheaval/Pacifica*

7:30pm *When the Roses Bloom Again*

Cuzin Dave Wilson

Country Roots & Branches from all eras: old-timey, bluegrass, rockabilly, Tex-Mex, Western swing, Cajun, Zydeco, ragtime, blues, Hawaiian, acid banjo and crabgrass.

10:00pm *Local Anesthetic*

Mike

Featuring local artists, WRUW exclusive recordings, new releases & band interviews.

11:00pm *N*

Martin Drabik

"I welcome whatever happens next."

-- John Cage, 1981

Friday

2:00am *The Black Scorpio Show*

Black Scorpio

The Black Scorpio Show comes your way every Friday morning from 2am to 5am. With your main man the Scorpio at the control. Playin' two hour of hard driving Reggae music. The latest and some of the best Reggae music coming out of Jamaica. If you can't go to Jamaica I'll bring Jamaica to you. With Reggae music on WRUW catch it- it's a must.

5:00am *Somebody Stole My Pants*

Nadia

Somebody Stole My Pants will explore the feminine mystique in music. Female musicians will traverse the hillsides of Bulgaria, the steppes of Ukraine and even go as close to home as the diamond deserts of the USA. Experience the sirens of folk, blues, jazz and even a classical muse now and then.

7:00am *Paramecia and Other Park-ing Places*

Cousin Seth Wilson

Vladimir and Estragon still wait. They're in good company though. Join us as we use folk music to travel through thoughts political and philosophical, psychedelic and just plain absurd.

9:00am *"Live for Today"*

Frida

Explore new music from around the world. From Kingston's rankin' sound machines to the streets of South Bronx and South Central, to Cleveland's own Flats, and all the stops in between!

11:30am *Voices of Our World*

12:00pm *Straight to the Head*

Prince

Live and Wicked.

3:00pm *Restrained Psychosis*

Crys

"A is for Amy who fell down the stairs, B is for Basil assaulted by Bears, C is for Clara who wasted away, D is for Desmond thrown out of a sleigh, E is for Ernest who choked on a peach..."

5:00pm *THE tRIPP*

Gripp on the ecstatic sounds of techno, roughneck breakbeats, U.K. hardcore, twisted ambient, deep house, and funky rap. The best of dance.

7:00pm *Radio Works*

7:30pm *Your Favorite Rebellion*

Joe Riznar

Now in its 11th year of defying common sense. Tune in for a weekly adventure into Rock-N-Roll with unexpected permutations and zany combinations. You'll hear everything from the latest releases to the tunes of 1950's. Don't miss the Halloween and Christmas specials. "Maybe I'll finally figure this thing out and get it right this year. Maybe not." -- Joe Riznar

10:00pm *Down by the Cuyahoga*

Jim Szabo

"Jazz is the truth, and eventually it will grind the bullshit into powder"

--Art Blakey

Saturday

2:00am *Dare Waves*

Neal

Musical algorithms for survival in the 90's. An aggressive mix of ambient electronics, industrial, technocore, and noisy guitar sounds. Myriad surprises mixed in as aural camouflage, to keep the enemy off balance.

6:00am *Diversified Inc.*

Wade

A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz, country, R&B, international, avant-garde, etc.

9:00am *Finnegan's Wake*

John Zeitler

Finnegans's Wake features traditional and contemporary Celtic folk music from around the world (Ireland, Scotland, Brittany, Wales, Galicia, Australia, Canada, and, of course, the USA).

10:00am *Roll Away the Dew*

Jimmie Wilson

Roll Away the Dew presents a lively mix of contemporary folk and country music, emphasizing great songwriters and instrumentalists, and occasionally reaching back into country music's history.

Fall 1992 Public Affairs Shows

Annie & Tom

Urban and rural blues from Chicago to Texas to Mississippi. Exposing new artists and new releases by old artists as well as playing the classics.

2:00pm *Live From Cleveland*

Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music. Tune in and experience it live!

3:00pm *Night of the Living Dread*

Rich Lowe

Reggae Music.

5:00pm *That's How I Escaped My Certain Fate*

Scott Larson

"I crunch an old borrowed Buick down and icy street toward the lake. There's a turnaround at the end. I leave the car there and get out for a look. Ten inches of snow have fallen since this morning, but now the snowing has stopped. Below the steep glowing cliff, Lake Erie is a ghostly stretch of frozen white for five hundred yards from shore. Beyond that is darkness, then Canada, and then the North Pole."

--Michael Decapite

7:00pm *Lost in Thought and Tobacco*

Harold Henderson

"Rock and roll is folk music basically... 'cause it's for folks." --Dan Zanes

9:00pm *Beat of the Night*

Jerry Szoka

IF TEKNO, HOUSE, OR HI-NRG DOES IT FOR YOU, THEN I'LL DO IT FOR YOU EACH AND EVERY SATURDAY NIGHT. YOU'LL HEAR THE LATEST DANCE MUSIC MIXED IN A CLUBSTYLE FORMAT EACH WEEK AND THE GREATEST DANCE CLASSICS THE FIRST SATURDAY OF EACH MONTH. SO GET SET WITH THE REST AND TUNE IN TO THE BEST DANCE SHOW IN CLEVELAND...BEAT OF THE NIGHT WITH JERRY SZOKA.

12:00am *The Gospel According to the Pope*

The Pope

I play music for hip-hoppin and hoppin hips.

Monday 11:30am *The Law Show*

An in depth look at legal issues of the day in a straightforward, easy to understand manner. Each week there will be interviews with legal educators, judges, prosecutors, defense lawyers and law reporters.

Monday 7:00pm *Just Chillin'*

Presented live at WRUW, this call-in talk show features interviews with local professionals on a variety of teen related health issues and social concerns. Produced in cooperation with the Cleveland Health Department and Cleveland Treatment Center.

Tuesday 11:30am *Waves of Turkiye*

Locally produced presentation of music, news and interviews for the Turkish community. Produced by the Turkish Student Association of CWRU.

Tuesday 7:00pm *Next 200 Years*

A panel of scholars and professionals examines issues of long standing in cultural and current affairs. Serious, thoughtful and provocative, the discussions cast a light into the future.

Wednesday 11:30am *51 Percent*

Explores the political and social issues of particular concern to women, the majority gender. This series looks at how the news of the day affects women and how women affect the news.

Wednesday 7:00pm *Gaywaves*

Produced at WRUW by local volunteers, this show presents news and information pertinent to Cleveland's lesbian and gay communities. Included updates on AIDS and

homophobia, a community calendar, and a women's scope.

Thursday 11:30am *Bumbly Pool*

Produced at WRUW, this program presents music, stories, and special projects for the most under-represented segment of our society-children. This half hour is open to children of all ages.

Thursday 7:00pm *Upheaval/Pacifica*

Six week series beginning September 24

Upheaval in the University explores the increasing contentious debate over the future of American higher education. Find out what the fighting between students, professors and administrators is all about. Pacifica Radio Archive continues after the Upheaval series concludes. This semester features a speech by Dick Gregory, some Native American shows and thoughts on the current political environment in the United States.

Friday 11:30am *Voices of Our World*

News from countries of the Third World with interviews and reports from people around the world. Produced by the MaryKnoll Missoners.

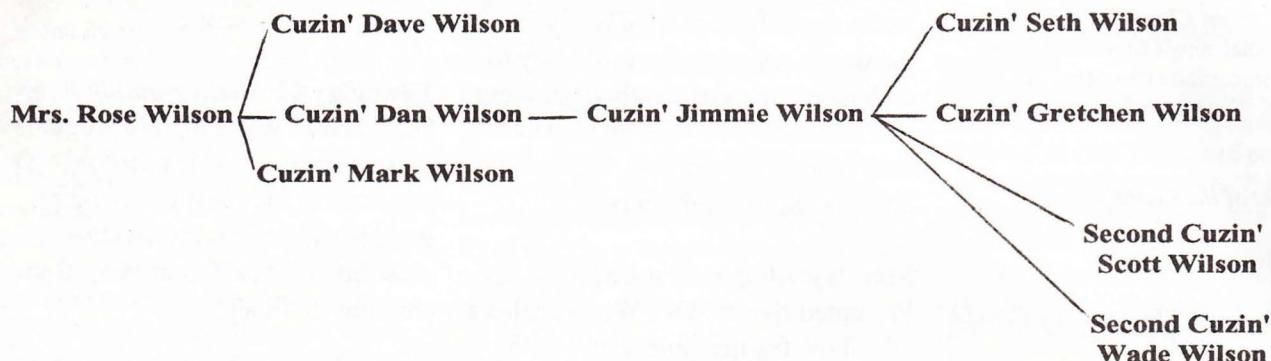
Friday 7:00pm *The Radio Works*

The Radio Works is an audio theater sampler featuring the works of community-based, university-based, and professional producers from around the country. Each half hour program is dedicated to providing a unique opportunity to have independent producers' work showcased.

Those Wilson Boys.....

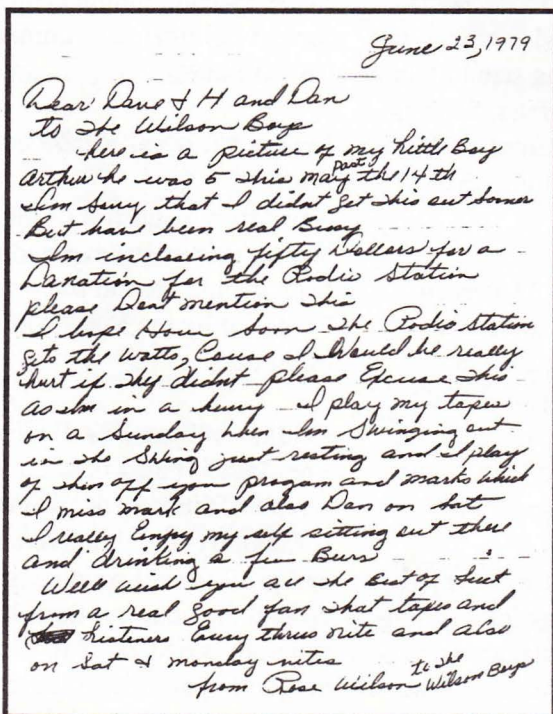
By R. Lowe

Wilson Family Tree



Before the Wilson Boys ever existed, there was the sweet Mrs. Rose Wilson who was one of the devoted country music listeners of WRUW. In the late seventies Rose Wilson communicated to now "Cuzin'" Dave Wilson over the WRUW request line and by letter. A loyal fan, Rose one day presented Cuzins' Dave and Dan Wilson with the tastiest of home-baked cakes and a bottle of black label Jack Daniels Whiskey. "That's for you boys," she said. That was the way she was. The adoption was never formal, but as with any family it occurred naturally in the form of country socializing. This is how the Wilson Boys were born.

Since the passing of ol' Rose, the family has grown. At the core is good natured living and the love of country music roots and branches. Long gray beards are in order for these radio mountain men and high respect for the women. The commute from Southern Ohio is a long one for the radio programmers, but it's worth it. Many a day a Wilson will roll in fresh from working in the field, leaving a pair of muddy boots at the door and a good supply of field grass hanging from the on-air studio chair.



A correspondence from Rose.



Mrs. Rose Wilson.

Interview with the Disposable Heroes of Hipocrisy

Crys Gee

Key: C- Crys Gee (Interviewer)
MG- Morris Gee (Interviewer)
• R- Rono Tse
M- Make Franti

R-My name is Rono Tse and I'm part of Hipocrisy.

C-You're touring with Arrested Development now? What's that like? They're getting a lot of airplay.

R-Yeah they have a hit song. It becomes another ball game, but I've sat down and spoken with Speech of A.D. and we talked about how a lot of new music is coming from rap. Rap is always reaching into different directions of music. He said I'm really glad you are playing with us, putting the message out to a lot of the brothers and sisters who otherwise would not be able to listen to this. Even though A.D. has a #1 song, we're still not getting that many of the brothers and sisters who should be out there. I think this is because music has become so segregated in America. Its terrible.

C-With the Beatnigs, you were popular on the college radio scene. Now you have more of a rap style. Do you have two audiences now?

R-Here again, segregated charts. I think rap music is underground. It comes from the streets. We will get our audience and A.D. will get their's. When Public Enemy first came out, they were played on college radio. I'm glad we have college listeners that have converted. These are the best people to play for. The mainstream people will come slowly. I think as long as we make music we're happy with, as long as its good, I don't care where they label us. Industrial, hip hop, or alternative... As long as what we play is being heard.

C-What happened to the Beatnigs?

R-In 1989 we were doing a show in France. At that time things got really sticky as far as the friendship. We were not talking anymore. Mike and I went back to the states, the other 2 members decided to stay in Europe. They came back a week after us and started their own idea and left us cold.

C-You've come back on a new label, with a new sound, a new name... It surprised

me to hear the remake of "Television". I thought "Shit someone stole the Beatnig's song and they are getting a lot more airplay than the original." I was upset.

R-We were definitely ready for a new record, and the music I listened to growing up was hip hop, Earth Wind and Fire, Marvin Gaye, Stevie Wonder. The Beatnigs did not reflect the music I listened to. So Mike and I knew we wanted a dance style. When the Beatnigs broke up, Mike said let's continue on. I think the music we have chosen has been influenced by what we listen to. The new album was co-produced by Mark Pistel who is involved with Consolidated. The next record will be different, [With] new beats to get kids to dance and messages that will hopefully sink into their heads. Nowadays information is being spit out so quickly, you've got to have something kids can identify with quickly. You've got to get that first.

C-How do you pick which topics you are going to talk about? You discuss a wider range of problem in society than most rap bands. Do you just come home one night angry and frustrated with an issue?

R-Mike wrote all the lyrics, he deals with the more personal side. Just recently, he had AIDS testing so he's doing a song about the whole process he went through. I've got a song that deals with my green card. Every time I go to an INS office, its a game, like watching baseball. You get in line A to get in line B. When you look at great writers, like Bob Marley, and the music they put together, it deals with a lot of personal issues, a lot of love issues.

When you really look at the situation of this world, you become involved in politics because you care about going out to the park, that they are not dumping trash in the park. I get angry and have learned to get the anger and pain out and into something that's positive like dancing, an idea for a song, writing

music...

C-You have worked with a wide variety of people. How did you hook up with Jello Biafra?

R-Well Jello's been around. Oh Jello, Jello, Jello... He's a great person. I love him dearly.

C-You both work out of San Francisco.

R-A lot of strange people go to San Francisco. We met up with him with the Beatnigs when he was going through that whole censorship thing. He said Alternative Tentacles would really love to do our record but his money was tied up [in] the lawyers. We then met up with Eric Cope, who truly lived in a van, to give up his money to get the Beatnig's record out. I must give him credit for that, Eric Cope. Once we had the record all done and laid on tape, Jello said, "I'm ready now." We didn't even sign a contract. We made the plates and it was out. We kept in touch with him and A.T. We're friends.

C-You've also toured with Billy Bragg and Barry Crimmons.

R-Yes, we became friends. In this whole industry, there are a lot of people just smoozing, they'll stab you in the back and steal your ideas. But there are people out there who can have long careers and also be very meaningful. You can look back and say to your kids, "Look I wasn't doing drugs, or hotel to hotel with the 'hos. I worked at making music and I toured with people that really cared about family issues and we had a great time."

C-That tour really impressed me be-



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cause with Billy Bragg, you played in front of an audience that didn't necessarily like rap music.

R-That's what they said. They came up after the show, "You know I don't like rap music, but I liked your rap music."

C-You all looked like you were having so much fun, when you were all up on stage together singing and dancing to Deelite's "Groove is in the Heart."

R-Yeah we tried to do that at the end of every show. Its about having a good time. I think life is short, as you get older and realize time goes by so fast. When you can get up on stage and be spontaneous, and see the audience having a good time. People keep telling me about the Day on the Green and all I can say is I wasn't there. Hopefully, they can say Billy Bragg, Barry Crimmons, and Hiphoprissy and I can say I was there.

MG-Doesn't that bother you when people say "I don't like rap but I like your rap?"

R-I see that with the human mind, it takes steps. People are very closed minded and say rap music is why the kids are so rowdy. That this is the cause of all the violence. It's just lack of education. I grew up in schools

near the ghetto. I grew up with black kids and I married a black woman. I identify myself with that culture. A lot of people don't have that understanding. In middle America, a lot of white people don't understand. I think we need to spend some time together, sit down, talk to each other. Then we can slowly start to listen to each other's music and dabble in our different cultures. We go out for different kinds of food, why not try it that way with people?

(At this point Mike Franti joins us.)

C-Yeah, for a city as segregated as Cleveland our gathering here is quite unique. In our midst we have Chinese, black, white, and multiracial persons.

R-Bigots will be everywhere. You're sitting right next to them, you're working with them, you're shaking hands with them without even knowing it. When you catch them making these suggestions, you need to hold them accountable. You need to educate them, and sit down with them and say "Hey, you calling me a Chink is not a proper way to address me." Its a matter of spending time with them.

C-Tell me about "California Uber Alles". Is that what's really going on in L.A.?

R-Actually Mike wrote the song and got the idea from Jello.

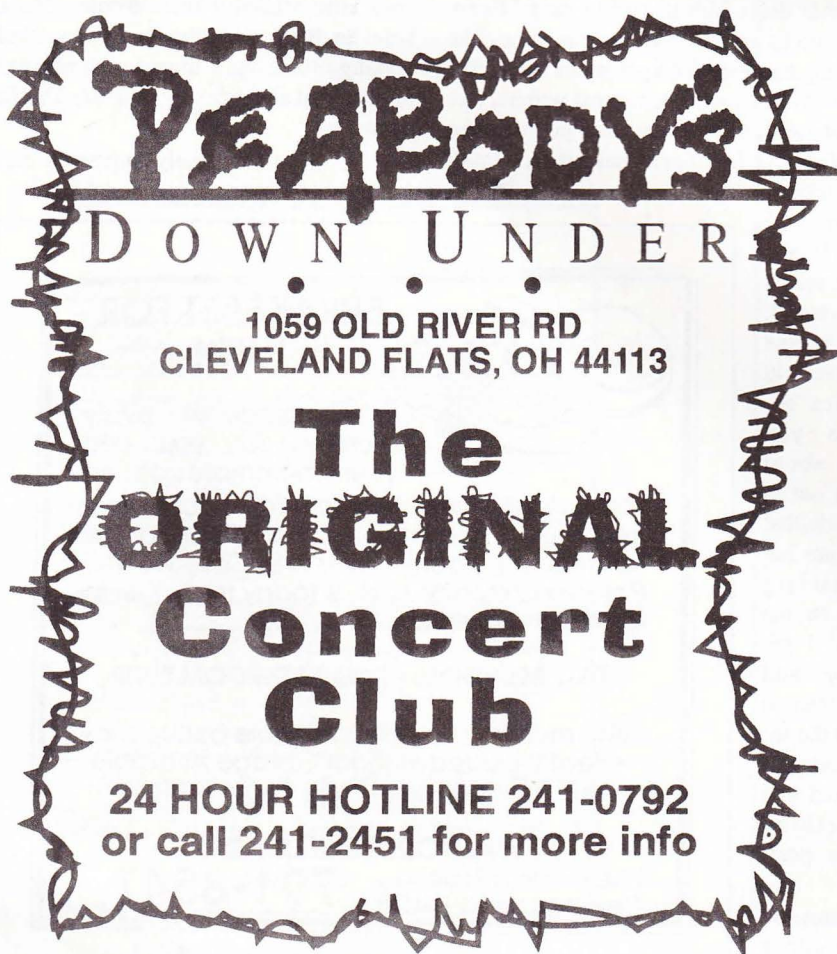
M-Its a cover of a Dead Kennedy's song about Jerry Brown. What the song was originally criticizing was his hippy, redwood hot tub, cocaine party image of California that he fostered in the 70's. Now if California were a separate nation, it would have the 8th largest economy in the world, with 25 million people. More and more of the population is black and Latino, for 51% of the population English is not their first language. When Reagan was in power, it brought about this new right wing attitude for California With that and the rising Latino population, a lot of people wanted to clamp 'own. One of the first things was that there could be only English on the ballots. That was a big issue. The government has increasingly taken money away from schools, housing, and health care, and put it into prisons to warehouse a lot of our Latino, Asian, and black brothers for petty drug offenses, which are the result of the economic crisis in California. We have over 50% unemployment for black men under 25. Korean store owners are coming in to these areas and we are having conflicts because people are fighting for the same money. Its not about color. Its about people scrambling for the same thing. Pete Wilson's answer is just to lock people up.

C-Are you getting your message across?

M-Its getting some airplay. Its a little radical for some stations. I just really wanted the rest of the nation to know what was happening in California because Pete Wilson is being called the 1996 republican presidential candidate. If you remember some of the other California candidates like Reagan and Nixon, its kinda scary.

C-So what do you think about this election year? Personally, I can't stomach Bush and now that Clinton has joined ranks with Gore and the PMRC, I don't have anyone electable that I can vote for.

M-That's how I feel. I think Clinton is slightly left of Bush, and Bush is slightly left of Hitler. So it doesn't leave me with much of a choice... I have a hard time with our electoral system. Whoever has the most money to start with is going to be the candidate. Before we can get candidates in there who can really help my community, we need to change the electoral college. So I'm going to register a protest vote. My district always goes democrat, but if my state goes republican, then my vote as an individual basically nullified because of the way the electoral college is set up. I'm going to vote for my congressman, Ron Dellins, a very progressive, black man, who has always been pushing to have our military system turned into a national health care system. Instead of taking people of the street and giving them guns, let's train them to be health



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care workers.

C: Where do you want to be as a band, in say five years?

M: Me and Rono have been doing this since we've been friends, since 1984. That's eight years now, that we've been doing some type of creative thing. Everything that we have done has dealt with social issues, from the start. Whether it was dance performances that we were involved in, or parties we organized, or whatever. I see me and Rono are going to be partners for a long time whether we do this band for five years, or whether we work on a film next. Rono and I are going to be partners for a long time. One of the projects I have always wanted to do is to do documentaries for areas throughout this country and other areas, and try to compare and contrast the problems that young people are faced with. Rather than an anthropological study, where some scientist goes in and studies what they are doing, have me and Rono as rappers just walking into some community like Appalachia or China or Africa, and just do a documentary and ask, "What's going on in your community?", and how does that relate to what I am.

R: Not in the scientific way, but as human beings, and going in and just getting the personal side.

M: Yeah, with music as a connection. Music is something that can break down barriers.

C: Is there anything else you'd like to add?

M: Yes, I'd just like to say to keep the faith. A lot of times we feel that we are the only people in the world who feel the way we do. You're the only person in Cleveland, or in your home. Even growing up in my family, I felt that way. When you go to a concert or around people who feel the way you do, it reaffirms your beliefs. It gives you strength to go on and that's why we enjoy doing concerts. We are really thankful and respectful of the people who have paid attention to what we are doing. I'd just like to day thank you to the people who come out to see our shows. I encourage everyone to put on events, cultural events, musical events... People ask me if music can really make a difference. Music is not going to change the Reaganist administration's desire to overthrow Roe-vs.-Wade, or something like that. But what it does do, is to bring us together and

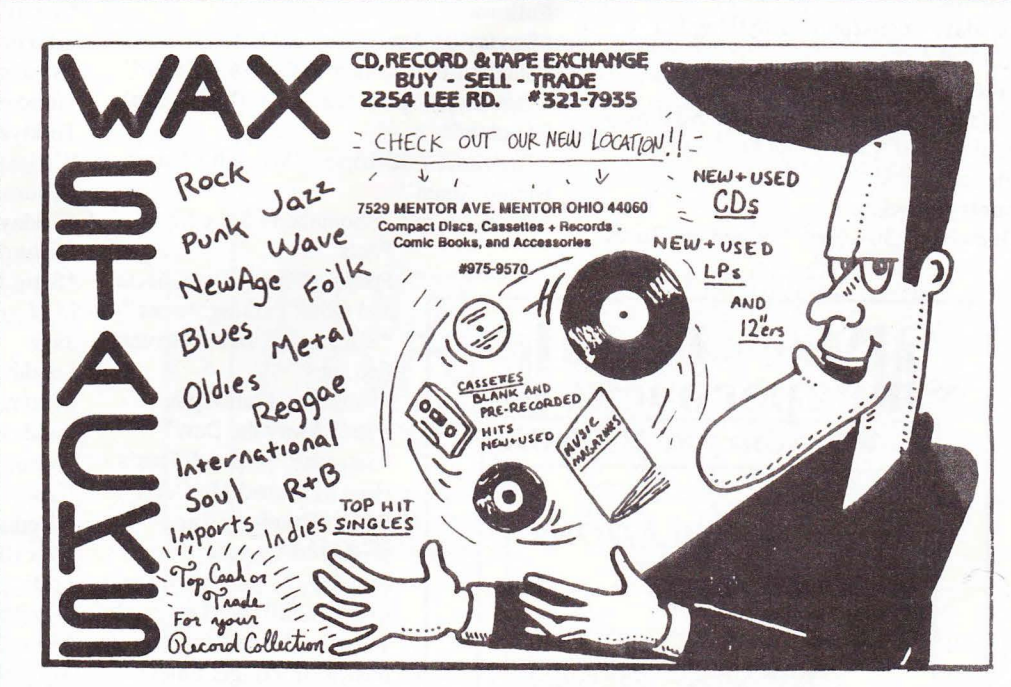
make us feel like we're not the only person who feels that way. I'm always inviting people to come forward with information, pamphlets, books, or write to us, send demo tapes to let us know what's going on in other parts of the world. So keep the faith.



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Traveller's Guide

The Traveler's Guide to WRUW compiled by Sue Jaconetta and Ben Winter. The following list, arranged by type of music played, was formulated to assist you in finding shows that might interest you. Please be aware that more than one type of music can be heard on most shows on WRUW. Such a show is denoted by an asterisk (*) each time it is listed to let you know that other types of music are also likely to be heard on it.

Atonal

- *Sunday, 9-11pm, "Trespassers W"
- *Wednesday, 7:30-10pm, "Sympatric Syncytium"
- *Thursday, 11pm-2am, "N"

Blues

- Sunday, 2-5pm, "White Boy Lost in the Blues"
- Saturday, Noon-2pm, "Damn Right I've Got the Blues"

- *Thursday, 5-7am, "The Show With No Name"

- *Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Celtic

- Saturday, 10-11am, "Finnegan's Wake"

Children's

- *Thursday, 11:30am-Noon, "Bumbly Pool"

Classical

- Thursday, Noon-2pm, "Anything but Pachelbel"

Comedy

- *Wednesday, Noon-3pm, "The Next Step"
- Tuesday, 10-11pm, "Chuckles With/Without Chuck"

Country/Bluegrass

- *Thursday, 7:30-10pm, "When the Roses

Bloom Again"

- *Saturday, 11am-2pm, "Roll Away the Dew"

- *Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Dance

- Monday, 2-5am,

- "One Brother

- Jammin' in the

- BASSment"

- *Tuesday Noon-2pm,

- "Cheezy Disco"

- *Tuesday, 2-4pm,

- "London Calling"

- *Thursday, 2-4pm,

- "Discount Diabolism"

- *Friday, 5-7pm, "The Tripp"

- Saturday, 9pm-

- Midnight, "Beat of the Night"

Experimental

- *Sunday, 9-11pm, "Trespassers W"

- *Monday, Noon-2pm, "Picking the Corpse Clean"

- *Tuesday, 7:30-11pm, "Your Johnson's Hanging Out"

- *Wednesday, 2-5am, "Sympatric Syncytium"

- *Thursday, 5-7am, "The Show with No Name"

- *Thursday, 11pm-2am, "N"

- *Saturday, 2-6am, "Dare Waves"

Folk

- *Sunday 8-10am, "Nuclear Ecstasy"

- *Sunday, 10am-Noon, "The Blue Guitar"

- *Tuesday, 4-7pm, "Return of the Prodigal Daughter"

- *Thursday, 7:30-10pm, "When the Roses Bloom Again"

- *Friday, 5-7am, "Somebody Stole My Pants"

- Friday, 7-9am, "Paramecia and Other Parking Places"

- *Saturday, 6-9am, "diversified, inc."

- *Saturday, 11am-2pm, "Roll Away the Dew"

- *Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

- Freeform/Indescribable/Variety

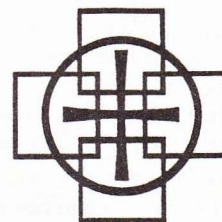
- Monday, 2-5pm, "Dim the Lights, Chill the Ham"

- Tuesday, 11pm-2am, "A Nietzsche Trigger Finger"

- Tuesday, 7:30-10pm, "Your Johnsons Hanging Out"

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SUNDAY MASS :10:00 AM & 6:00 PM**

- Thursday, 2-5am, "The Path"

- *Thursday, 11pm-2am, "N"

- *Saturday, 2-6am, "Dare Waves"

Industrial

- *Monday, 7-9am, "Recurring Transmissions"

- *Monday 9-11:30am, "Septic Tank"

- *Wednesday, 2-5am, "Rat's Nest"

- *Wednesday, 11pm-2am, "FMT"

- *Thursday, 2-4pm, "Discount Diabolism"

- *Friday, 5-7pm, "The Tripp"

- *Saturday, 2-6am, "Dare Waves"

International

- *Sunday, 8-10am, "Nuclear Ecstasy"

- Tuesday, 11:30am-Noon, "Waves of Turkiye"

- Wednesday, 10-11 pm, "Global Taxi"

- *Thursday, 11pm-2am, "N"

- *Friday, 9-11:30am, "Live for Today"

- *Saturday, 6-9am, "diversified, inc."

- *Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Jazz

- Sunday, 5-8am, "Better Late than Never"

- Sunday, 5-7pm, "Steaming Goatees"

- Sunday, 7-9pm, "Definitely Downtown"

- *Monday, 2-5pm, "Dim the Lights, Chill the Ham"

- *Wednesday, 7:30-10pm, "Sympatric Syncytium"

- Friday, 11pm-2am, "Down by the Cuyahoga"

- *Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Live/Local

- Thursday, 10-11pm, "Local Anesthetic"

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Saturday, 2-3pm, "Live From Cleveland"
*Saturday, 7-9pm, "Lost in Thought and Tobacco"

Metal

Tuesday, 2-7am, "Greasy Kids' Stuff"
Thursday, 9-11:30am, "Nowhere Fast"

New Age

*Sunday, 8-10am, "Nuclear Ecstasy"

New Music

Sunday, 8-10am, "Nuclear Ecstasy"
*Monday, Noon-2pm, "Picking the Corpse Clean"

*Tuesday, Noon-2pm, "Cheezy Disco"

*Tuesday, 2-4pm, "London Calling"

Wednesday, 7-9am, "DeathRace 2000"

Wednesday, 9-11:30am, "Everything's Got To Change"

Thursday, 5-7pm, "For Your Raging Fetish"

*Friday, 5-7pm, "The Tripp"

*Friday, 7:30-10pm, "Your Favorite Rebellion"

*Saturday, 6-9am, "diversified, inc."

*Saturday, 5-7pm, "That's How I Escaped My Certain Fate"

Oldies/Rockabilly

Monday, 5-7pm, "Rockability"

Monday, 7:30-10pm, "The Wax Museum"

Polka

Monday, 10-11pm, "The Greg Holtz Show"

Thursday, 7-9 am, "Polka Changed My Life Today"

Punk

*Tuesday, 9-11:30am, "Momwaves"

*Thursday, 5-7pm, "For Your Raging Fetish"

*Friday, 7:30-10pm, "Your Favorite Rebellion"

Radio Theater

Friday, 7-7:30pm, "Radio Works"

Rap/Soul/Funk

Sunday, 2-5am, "Rhythm and Ryhme Bank"

*Sunday 11:30pm-2am, "MUSIC"

Tuesday, 7-9am, "Young Black Male"

*Friday, 9-11:30am, "Live for Today"

*Saturday, Midnight-2am, "The Gospel According to the Pope"

Reggae

Friday, 2-5am, "The Black Scorpio Show"

*Friday, 9-11:30am, "Live for Today"

Friday, Noon-3pm, "Straight to the Head"

Saturday, 3-5pm, "Night of the Living Dread"

Rock

*Sunday, 10am-Noon, "The Blue Guitar"

Monday, 5-7am, "Phallic Cymbals"

Monday, Noon-2pm, "Picking the Corpse Clean"

Tuesday, 9-11:30am, "Momwaves"

*Tuesday, 11pm-2am, "A Nietzsche Trigger Finger"

Wednesday, 5-7am, "Up Too Early, Even for Birds"

*Wednesday, Noon-3pm, "The Next Step"

Wednesday, 3-5pm, "Larryrama"

*Thursday, 2-5am, "The Path"

*Thursday, 5-7am, "The Show With No Name"

*Thursday, 5-7pm, "For Your Raging Fetish"

*Friday, 3-5pm, "Restrained Psychosis"

Friday, 7:30-10pm, "Your Favorite Rebellion"

Saturday, 7-9pm, "Lost in Thought and Tobacco"

Showtunes/Soundtracks

Sunday, Noon-2pm, "Sunday Matinee"

Ska

*Saturday, Midnight-2am, "The Gospel According to the Pope"

Spoken Word

Sunday, 11-11:30pm, "Ken Nordine"

*Monday, 7:30-11pm, "Your Johnsons Hanging Out"

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*Tuesday, 4-7pm, "Return of the Prodigal Daughter"

*Wednesday, 11:30am-Noon, "51 Percent"

Wednesday, 5-7pm, "Allergic To The Mainstream"

*Friday, 5-7am, "Somebody Stole My Pants"

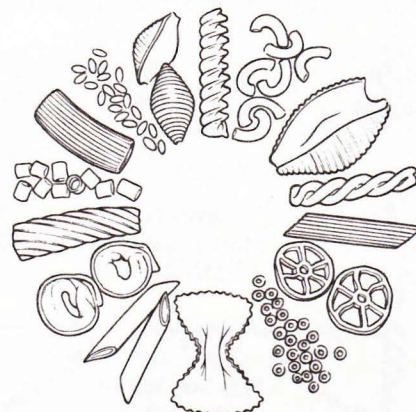
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Taek-No for an Answer Sam Souccar

This Is- Digital Boy

Digital Boy (Luca) is an Italian Techno artist who performed at Metropolis, The Church, Friday, August 14, 1992. I had the chance to interview him over the phone that day during my show. The interview was conducted with the help of his translator M.C. Fresh who was rapping at the show.

S: First, I would like to ask you how you classify your music.

D.B: Generally, my music is classified Techno, but actually I am trying to create my own sound, something personalized.

S: How did you start out?

D.B: I started out young as a DJ in Italy. I used a keyboard and a sampler while spinning records. I didn't realize that the electronic music I was making was Techno until I started dealing with other artists and record labels.

S: What year was that?

D.B: Around 1984.

S: Who or what inspired you?

D.B: I don't believe anyone inspired me. I like

sound and it's finding a new sound that inspires me.

S: What kind of music will be making in the future?

D.B: I want to personalize my sound. I don't want to follow any type or classification of music. I'm just going to keep on doing what I like to do.

S: Since you've been in the underground scene for quite a while, what kind of music are we going to be dancing to in the future?

D.B: The rave and the people uniting around that sound are going to drive the underground dance music scene. It will be Techno, only evolved.

S: Are you interested in any other kind of music?

D.B: Pop, Rap, Hip-Hop, and other kinds of Techno that I don't make, like English Hardcore and Breakbeats.

Crashin'

DJ Jimmy Crash is responsible, along with Adam X and

Frankie Bones, for the development of the rave scene in the United States. The interview was carried out live over the phone on my show from Groove Records (one of the biggest underground record stores in the U.S), in Brooklyn, NY.

S: Can you tell us more about your experience as a DJ?

J.C: I started DJing in 1982, I was 14 then. It was something that a lot of kids in the Brooklyn area did. You had to be the best to continue and that kept my goals high. I went through all the phases of music and I'm here now with Techno, the next phase of the American Underground scene. We're gonna stay here because this is what's going on and we'll leave when it will become too commercial.

S: What kind of Techno do you play most?

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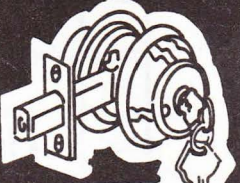
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J.C: I've been into Techno since the Detroit roots. It gives me a wide spectrum of different moods. After the Europeans have taken over the scene and the music, we are now mainly into a very Belgium sound which is hard with a slight commercial edge to it, all straight beats stuff. The German Techno is very hard and acid, since the acid scene seems to be coming back into play after it kind of left off a few years ago. Even more recently than that, the English stuff has been coming out very Trance like, it's popular. Breakbeats, very popular also, keep the crowd going.

S: Where do you think the rave scene is going? How is it evolving?

J.C: It seems that there are two scenes in America. One of believers in the real Underground music like myself, the other one is bringing a very commercial sound to popularize the scene and make more money.

S: Where do you see the music going?

J.C: I feel a progression to Trance which is almost opposite to rave music. Rave would be very uptempo, loud, fast, and noisy. Trance is uptempo too but it is more quiet, something like 'Stella' by Jam & Spoon [on R&S records]. Trance is for a more mature audience rather than a crowd of young kids who come out, not for the music, but just to be there because they are supposed to.

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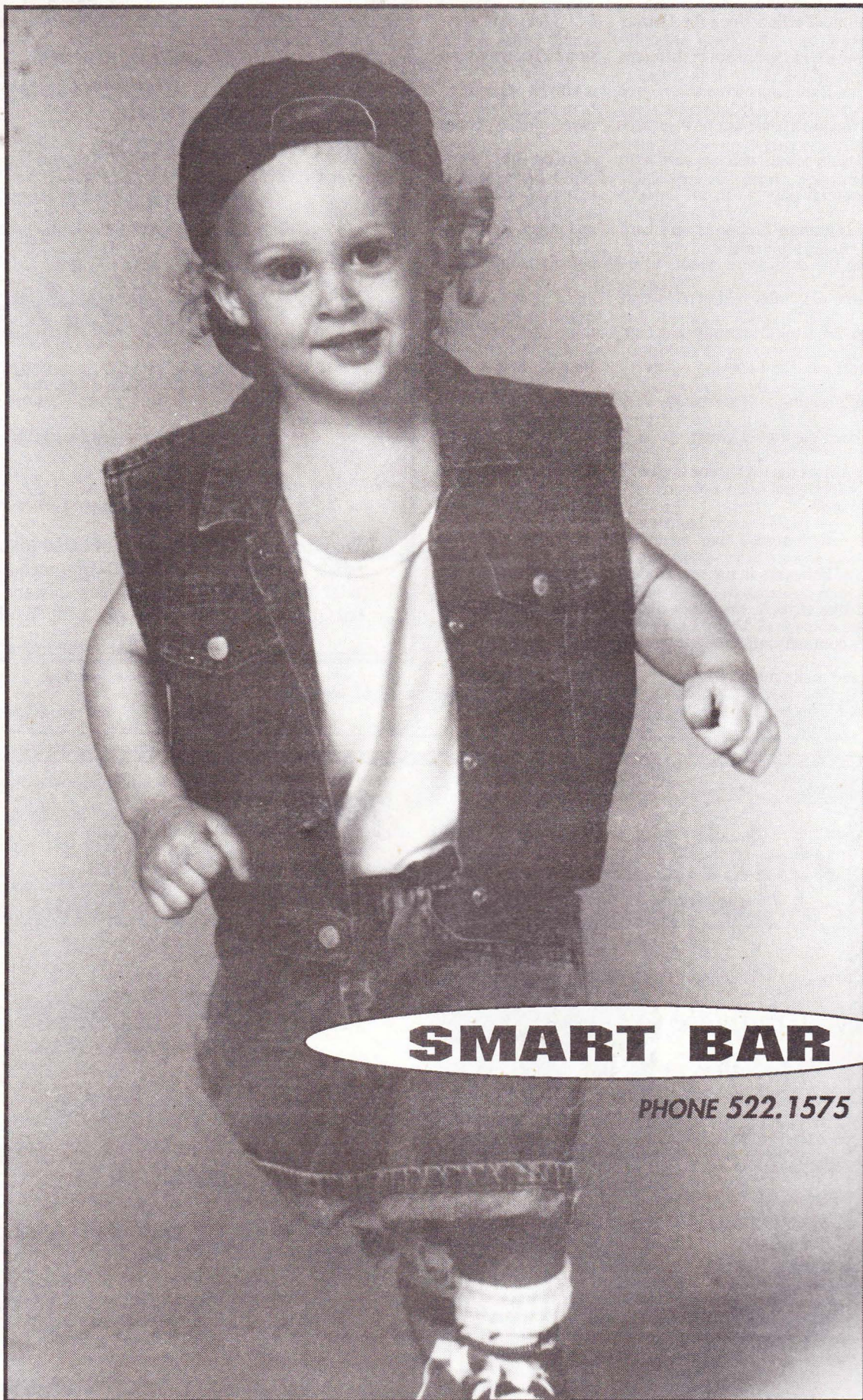
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